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a work of art, and we are disappointed in it in more ways than one. The likeness is sufficiently strong to be readily recognized, but it seems deficient in character. The eccentricities of dress which he puts into marble, although characteristic of the man, are fatal to its success as a work of art.

Our artists are making arrangements to congregate in the new building, on the corner of Fifth and Pine streets, and there is some prospect of having a picture gallery in the same building.

THE PACIFIC COAST.

It is necessary, with a few exceptions, to speak of the possibilities rather than the performance of art on the Pacific coast. The few exceptions, however, it is pleasant to know—in the hope that we see the future already dawning—are recent developments.

We already owe something to a few indefatigable and enterprising collectors, among whom "Snow & Ross" are the most prominent, and hope to do eventually for San Francisco what Goupil and Schaus have done and are doing for New York. Occasionally, although not so often as they themselves, or lovers of art could wish, they have been able to secure works of considerable merit.

Among the most noticeable pictures now on exhibition at their gallery, are two by Gilbert Munger. Perhaps there is no other artist on this coast whose works have equal merit, or who has been so signally successful. He has been in this city but a few months, but his finished works have already been advantageously disposed of. He has at present some unfinished sketches of California scenery at his studio, upon which he is at work.

Of the two pictures already mentioned, one, the "Watsach Mountains," represents a distant crown of mountains softened, but distinctly defined against the sky, which is permeated by pale golden sunlight. The bases of the mountains are encircled by semi-transparent mist, and the immediate foreground is relieved by a few Indian huts and a clump of trees. The picture through its fine perspective, and strongly marked middle distance, succeeds in conveying a vivid impression of the simple grandeur of that section of the country which it represents.

The other picture is called "A Glimpse of the Pacific." The sketch is taken at a short distance from the Cliff House, and is familiar to all San Franciscans. In this we cannot but be struck with Mr. Munger's success in creating a beautiful picture out of such simple elements that the ordinary observer would have no thought of exclaiming, "What a scene for an artist!" The blue waters of the Pacific, which are here all that their name signifies, meet the horizon and swell toward the near sandy beach in long faint lines of white foam. In the foreground are unequal clumps of chamizal, and among its scant herbage a few animals are feeding. At the right hand the ground swells to a slight elevation still clothed with this characteristic vegetation. The sky is that of a windy California afternoon so difficult to describe by words, and, if we may judge by the repeated failure in pictures, so difficult to express on canvas. It is, if the expression is allowable, as if a threadbare curtain of vapor were interposed, beyond which there is a faint suggestion of blue sky. There is in the general effect that poetry which nature always has, and which is permitted to none but the true artist to transcribe on canvas.

It may not be *mal apropos* as an indication of general art culture to relate a little incident connected with one of these pictures. "The Watsach Mountains" was at an exhibition a few months ago, for the benefit of the Howard Benevolent Society, at Sacramento, and it was considered necessary to protect it by a glass to keep its enthusiastic admirers from stabbing it with their canes.

Petzoldt, also, a young and recently arrived German artist, exhibits a carefully detailed sketch of Great Bear Canon in the Swiss Alps. It is an admirable study of trees and rocks.

S. M. Brooks, is among the best known of the older California artists. His studies of still life are remarkable for their finish and truthfulness. There are two pictures by this artist now on exhibition, representing several varieties of fish afforded by our markets. The work is skillfully executed, and would attract attention anywhere for its unusual merit. Therefore, besides, now at work in the city, a few artists who will probably never

attain anything more than a local celebrity. They have served to fill up an otherwise blank space with works of mostly an indifferent character.

Wandesford has recently completed a series of sketches of interior scenery for an Eastern publication, also one or two paintings in oil.

Denny's name is conspicuous among the older artists. His works are of rather unequal merit, some of the marine views being painted with tolerable success. He is now engaged in painting on a large canvas, Byron's "Haide, and Don Juan at the cave."

Charles Nahl exhibits at the gallery of Nahl Brothers a picture representing an "Indian girl washing clothes by the river." If Mr. Nahl succeeded in inducing some dark-colored beauty to array herself in picturesque costume, and stand in the river while her portrait was painted, that much of the subject may be true to nature, for the pose of the figure is studied and graceful. The foliage and coloring are *loudly* tropical.

Arriola exhibits several remarkable paintings. The coloring of his representations of tropical scenery is a gaudy combination of ball-room hues. This, added to, the careful manipulation of certain objects in the landscapes which are remarkably deficient in their just values produces a startling and unnatural effect. This school of painting, which is somewhat largely represented here, is unhealthy food for our art infancy, and affects us with a sort of visual dyspepsia.

Mr. Key, another well-known artist, is at work upon a large picture of the Yosemite.

The numerous representations of the Yosemite now exhibited at San Francisco form a distinct class of pictures. It has become an epidemic to which many artists have already yielded, and it is a fate, which from present indications, future has in store for nearly all of the others.

OUR STUDIO.

THE ART REVIEW, No. 2, contains four additional pages, and nearly double the quantity of reading matter in the initial number, and we are pleased to believe that the variety and value of its contents, made up from contributions by prominent writers, will be appreciated by all those who desire a readable, reliable Record of Progress of *Æsthetics* in America.

We are also pleased and encouraged to find that the idea of a magazine responding to the increasing desire for popular information upon all matters of Art, has met with the cordial support of so large a number in so short a time. And to our friends of the press are thanks especially due, for the many kindly words of good cheer.

"MORNING IN THE VALLEY,"—The full-page Steel Plate Engraving, by G. J. Verbeck, after the original, by H. A. Elkins, accompanies No. 2 of THE ART REVIEW, to all regular subscribers. It is a happily chosen and carefully executed study of Rocky Mountain scenery, the original painting being one of the most highly prized works in the private collection of Vice President Colfax. Mr. Verbeck, the engraver, has succeeded admirably, reproducing the finer effects with delicacy and truthfulness, and deserves great credit for this work, which is beyond doubt, one of the best specimens of steel engraving yet produced, in the West. As such we take pride in presenting it to our readers.

"THE CHANGED CROSS," is a new Chromo recently issued by J. Hoover, of Philadelphia. The size is twenty-two by twenty-eight inches, and the work possesses much that is meritorious. The idea involved is excellent and has been brought out in such a manner as to insure a large popularity and rapid sale. It is sold only by subscription, and in Chicago is controlled by A. P. C. Bonte, 76 State Street.

G. P. A. HEALY is a name familiar to artists and art-lovers everywhere. One of the choicest things he has ever finished is a portrait, from life, of Pope *Pio Nino*, which has just been received in this city, from Rome, by Messrs. Jenkinson & Keitz, who are having it reproduced in chromo. Mr. Kurz, of the Chicago Lithographing Company, is doing the work, and it will probably be completed some time the present month. Proofs of the plates thus far finished indicate that the exquisite work of the artist will be ably seconded by Mr. Kurz.

THE copper plates of Audubon's "Birds of America," engraved in life size, are now offered for sale by Messrs. G. P. Putnam & Sons, of New York, to the highest bidder, before the first of September, the sales being for the benefit of Mrs. Audubon. The intrinsic value of the collection—comprising three hundred and fifty plates—and the scarcity of obtainable copies of the original printing, taken in connection with the circumstances necessitating their sale, should command for them a good price.

THE STATE LIBRARIES OF THE UNITED STATES.—We are collecting material for an article, or series of articles, as may be required, containing facts and figures, and various matters of interest concerning each of the State Libraries of the United States. Something like a quarter of the Librarians have responded to a letter of inquiry sent out, and we hope that a majority, at least, of the others will do so at the earliest convenient opportunity. The subject is one of general interest, and we wish to make as favorable an exhibit as possible.

A FREE ART SCHOOL is one of the things now in contemplation for our city. It will be instituted at the expense of private individuals, and in connection with an already established Art Institution, will be conducted on a liberal scale, having all the accessories of casts, models, a valuable Art library, and other desirable features. The school will occupy rooms in the Opera House building, and will be opened, it is promised, sometime this fall. We wish the enterprise every success, and shall announce its inauguration, accompanied by a complete plan of operations, in the next number of THE ART REVIEW.

"A FAMILY SCENE IN POMPEII,"—After the original painting by COOMANS, is acknowledged to be "unquestionably the finest chromo ever produced in this country; it challenges an equal in English or German Art." This exquisite subject is one of the many classic works of Coomans, delineating the matchless architecture and decorative art of the Romans, as discovered by the excavations of the ruins of Pompeii. The original is in the possession of Mr. L. Prang, the publisher, and those who have compared the two pronounce it admirably perfect. It represents a Roman mother, young and beautiful, sitting beside an exquisitely ornamented table, on which are works of art and drapery; at her side stands a child with a finger in his pointing mouth. The white drapery of the dressing-robe of the lady is beautifully shaded, and her finely moulded arm, bare to the shoulder, with her jewels, are elegantly rendered. The tessellated pavement is spread with rugs of richly mottled skins; the walls are decorated in all the beauty of Pompeian art. At the right a brown arras, looped back, reveals an open-roofed bath-room, in the centre of which plays a beautiful bronze fountain.

Forty-three stones were employed in the production of this work, and it required six months time for the printing alone, of each edition. Truly, chromo-lithography has made rapid progress since its first introduction in Boston, less than a dozen years ago.

OUR LIBRARY.

THE ST. LOUIS WEEKLY MAIL is a live paper, filled with the best of original and selected articles upon a large range of vital matters of to-day. It is ably edited, and an honor to American Journalism.

THE PHILADELPHIA ITEM is one of the most substantial and reliable of American weekly newspapers, and is most admirably conducted by the Messrs. Fitzgerald. We are not surprised to learn that its proprietors are about to merge it into a daily of the same name, to be commenced early this fall. Its success is as deserved as it is gratifying to hosts of patrons and friends.

THE TRANS-ATLANTIC,—copies of which for July and August have been received from Mr. T. A. Taylor, the Chicago Agent,—is an unusually readable compilation freshly given from the better class of English current literature, and contains one-hundred and twenty-eight handsomely printed imperial pages. Everything in its make-up indicates good taste and care, and is a marvel of cheapness, being furnished for \$3 a year by the publishers, L. R. Hamersly & Co., Philadelphia. It deserves its rapidly obtained, and still more rapidly increasing popularity.

